


CARLOS
ALZEDO

ORIGINAL SOLOS AND ARRANGEMENTS
FOR HARP

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ORIGINAL SOLOS

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Believe Me, If All Those Endearing Young Charms

Transcribed for Harp
by CARLOS SALZEDO

$\text{♩} = 104$ Andantino, espressivo

HARP

Do not slide.
* *Ne glissez pas.*

cresc. *dim.* *più rit.* *a tempo*

mf *p* *mf*

espressivo *rit.* *a tempo*

Bb *Ab* *Ab* *Ab*

legatissimo

cresc.

dim.

(1)

cresc.

dim.

p mf

D#

2

(1) In this piece, harmonics are written where they actually sounds; they are made on the string an octave lower.

(1) Dans ce morceau, les sons harmoniques sont écrits en sons réels; ils sont produits sur la corde à l'octave basse de la note indiquée.

First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat, E-flat). The music features a complex melodic line in the treble with many accidentals and fingerings (1, 2, 3, 4). The bass line is simpler, with some triplets. A $D\sharp$ chord is indicated below the bass staff.

Second system of musical notation. Treble and bass staves. The music continues with similar complexity. A *cresc.* (crescendo) marking is above the first measure. A *f* (forte) dynamic is marked above the final measure. Chords $B\sharp$ and $B\flat$ are indicated below the bass staff.

Third system of musical notation. Treble and bass staves. The music continues with similar complexity. A *rit.* (ritardando) marking is above the first measure. A *cresc.* (crescendo) marking is below the first measure. A *dim.* (diminuendo) marking is below the second measure. A *pp* (pianissimo) dynamic is marked above the final measure. A *armonioso* marking is above the final measure. A *L.V. mp* (Larghetto Vivace mezzo-piano) marking is to the right. Chords $D\flat$, $A\sharp$, and $D\sharp$ are indicated below the bass staff.

Fourth system of musical notation. Treble and bass staves. The music continues with similar complexity. A *rall. sin' al fine* (rallentando senza fine) marking is above the first measure. A *dim.* (diminuendo) marking is above the second measure. A *pp* (pianissimo) dynamic is marked above the final measure. Chords $A\flat$ and $D\sharp$ are indicated below the bass staff.

NOVELTIES FOR HARP

FIVE PRELUDES FOR HARP ALONE

by Carlos Salzedo

Quietude
Iridescence
Introspection
Whirlwind
Lamentation

TRANSCRIPTIONS *by Carlos Salzedo*

FAVORITE MELODIES

My Old Kentucky Home
Believe Me, if all Those Endearing Young Charms
The Last Rose of Summer
Deep River
Annie Laurie

POPULAR CLASSICS

Waltz in A flat	<i>Johannes Brahms</i>
Humoreske	<i>Anton Dvorák</i>
Gavotte from "Iphigenia in Aulis"	<i>Christopher Willibad von Gluck</i>
Largo	<i>Georg Friedrich Händel</i>
Theme and Variations	<i>Josef Haydn</i>
Barcarolle from "The Tales of Hoffmann"	<i>Jacques Offenbach</i>
Melody in F	<i>Anton Rubinstein</i>
Song of the Volga Boatmen	

TRANSCRIPTIONS *by Marie Miller*

Solfeggietto	<i>Karl Philipp Emanuel Bach</i>
Prelude in C minor	<i>Fr. Chopin</i>
Melody	<i>R. Schumann</i>
Petite Etude	<i>R. Schumann</i>
Chanson de Guillot-Martin	<i>(Harmonized by A. Périlhou)</i>

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